Haftarah - Parshat BeHar (Jeremiah 32:6-27)
based on the translations of
Robert Alter, Aryeh Kaplan, Stone Edition Tanach, JPS, Jerusalem Bible, New English Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:
https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=3&chapter=32&verse=6&portion=36

32:6 And said Jeremiah, There came the word of YHWH to me saying,

7 Know [that Chanamel] [son of Shallum] your uncle is coming to you to say,

"Buy [for yourself] my field that is in Anathoth, since [yours it is]—by the right of redemption—to buy."

8 And so [he came to see me]—Chanamel son of my uncle—according [to the word of YHWH] [to the court] [of the guard].

And he spoke [these words to me], "Please buy—[this I ask of you]—my field that is in Anathoth,

[a city that is found] | [in the region] of Benjamin, [because indeed] [yours it truly is]:

[yours is the right] [to possess the land], for you to repurchase it (*g'ulah*). [Therefore, buy it]."

[At that, I knew] [that the word of YHWH] this was.

9 So I bought the field [from this man]—Chanamel son of my uncle—the field in Anathoth.

[I weighed out *to* him] the silver in the amount of seven shekels, plus ten—in silver.

10 [I wrote it] in a scroll [and sealed it], [and called in] witnesses, and weighed the silver [in the scales].

11 [I then took] the scroll [the deed of purchase], [the one that was sealed], containing the terms and conditions, [and the *open* copy].

12 [And I delivered it]—the scroll, [the deed of purchase]—to Baruch, [who was the son of Neriah] [son of Machseiah],

[before the eyes] of Chanamel [son of my uncle], [and before the eyes] of the witnesses, who signed the scroll, [the deed of purchase],

[in the presence] [of all the Judahites] that sat in the court of the guard.

13 And I charged this Baruch [in their presence], by saying,

14 [This is the word] of YHWH *Ts'vaoth* (the Lord of Hosts), the God [of Israel]: [You must take] the scrolls—[the deeds that you see here]—

namely [the scrolls containing] the deed of purchase, both [the one that is sealed] and the scroll [that is open], [that is here],

[and place them] [in a jar made of clay], so that they will last for many years (*yamim*).

32:15 Because this [is the very word] of YHWH *Ts'vaoth* (the Lord of Hosts), the God of Israel,

"[Once more you will see]: [there will be purchased] [houses again], and fields and vineyards, in this land."

16 [Then I prayed] [to YHWH] after I gave the scroll of purchase to Baruch son of Neriah, saying,

17 [Ah, how well do we surely know], O Lord *Elohim* (YHWH): [surely it is true] | [it is You] [who did make]

the heavens and the earth [through your power] so awesome (*gadol*), [and with your arm] outstretched. Not too wondrous *for* You, is anything.

18 [It is You] [who does kindness] for the thousands. [You pay back] the sins of the fathers into the lap of their children [after them].

[You are the God] who is great and mighty. YHWH *Ts'vaoth* (the Lord of Hosts) [is Your name].

19 Great in counsel and mighty in deed, whose eyes [are open wide] [to all the ways] of the children of men (*B'nei Adam*),

to give [to each man] [as per his ways], [according to the fruit] [*of* his deeds].

20 The one [who in fact displayed] signs and miracles in the land of Egypt, known [to this day] in Israel, [and throughout humankind],

You made Yourself a name, as it is this day.

21 [It was You who brought out] Your people Israel, from the land of Egypt

with signs [and with wonders], with a hand that is strong, with an arm outstretched, [and with terrors] quite awesome (*gadol*).

22 [And You gave] to them the land [we have here], that You swore to their fathers to give [unto them],

[it being a land] that is flowing with milk and honey.

23 [And they entered] and took [possession of it], [but they did not heed] Your voice, [and by Your teachings] [they did not walk],

[and what is more], all [that you commanded]—[the things that you charged them] to do, they [failed to do],

so you brought [upon them] all of the evil, [that we see].

24 [We see that] [the seige ramps] have come [up against the city] [with the aim of taking it]. And the city [has been delivered]

[into the hands] of the Chaldeans, battling [against it], [in the face of these things]: the sword and the famine, and the pestilence.

[And that which] [You have declared] has happened. [Here you see it].

25 [And yet it was You] who said to me, Lord *Elohim*, "[Buy for yourself] [the field you were offered] with silver, [and call in] witnesses,

[even now that the city] [is given into] the hands of the Chaldeans."

26 And there came the word of YHWH to Jeremiah, saying,

27 "Know [that I am] YHWH, the God [of all flesh]. [For Me indeed], [end melody] [too wondrous] [can anything be]?"

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh *or* yetiv kadma *or* pashta geresh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate the following pairs of tropes by "wrapping them around" the phrase which will have the combined melody:

<div align="center">

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌞Renew our days⌟   ⌜She weeps bitterly⌝   ⌞a fire-offering to God

</div>

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

    I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (◔), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

    "*Metigah-zakef*" is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

<div align="center">

[Take heed—take care for yourself]

</div>

In some trope systems (notably cantor Moshe Haschel in "Navigating the Bible II") this is given a very distinctive melody—for which purpose extra syllables fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

    I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)